

# 二条城障壁画 展示収蔵館活動報告

## 1、二条城障壁画 展示収蔵館 概要

二条城障壁画 展示収蔵館は、重要文化財の二の丸御殿障壁画を保存、公開するために、平成 17 年 (2005) 10 月 10 日に開館しました。二の丸御殿障壁画は、徳川將軍家が寛永元年から 3 年 (1624～26) にかけて行った大改修の際、狩野探幽率いる狩野派の絵師たちによって描かれました。二の丸御殿には、寛永期の障壁画を含む約 3600 面の障壁画が残されており、昭和 57 年 (1982) には、うち 1016 面が美術工芸品 (絵画) として重要文化財に指定されました。

これらの障壁画は、約 400 年間、御殿内で温湿度の急激な変化や虫害、紫外線などの影響を受け続けてきたため、褪色・亀裂・剥落など状態の悪化が進んでいます。そこで二条城では、昭和 47 年 (1972) より、原画を収蔵庫で恒久的に保存することを目的として模写を制作し、御殿内の原画とはめ替える「模写事業」を開始しました。現在、重要文化財に指定された 1016 面は、全て御殿から取り外されて収蔵庫で保管されています。当館では、修理が完了した障壁画を中心に、年 4 回の展示替えを行い計 240 日ほど公開しています。また、エントランスでは、鋳金具や城内から発掘された埋蔵文化財等も展示しています。

## 2、令和 4 年度 原画公開の概要と入館者実績

展覧会名	会期	日数	入館者数
〈黒書院〉の桜と山水 ～対面所に見る和漢の競演～	4 月 21 日 (木) ～ 6 月 19 日 (日)	60 日間	10,805 人
松鷹 ～將軍の武勇を示す障壁画～	7 月 14 日 (木) ～ 9 月 11 日 (日)	60 日間	10,402 人
よみがえる狩野派の美 ～模写事業 50 周年記念展～	10 月 6 日 (木) ～ 12 月 4 日 (日)	60 日間	12,669 人
新春を寿ぐ ～松竹梅～	12 月 23 日 (金) ～ 令和 5 年 2 月 23 日 (木・祝)	60 日間	13,183 人

## 3、令和 4 年度 原画公開展示解説 [和英]

[和文]

### 第 1 期 「〈黒書院〉の桜と山水 ～対面所に見る和漢の競演～」

現存する二の丸御殿の障壁画は、寛永 3 年 (1626)、後水尾天皇 (1596-1680) の二条城行幸に先立ち、制作されたものです。今回は、なかでも〈黒書院〉と呼ばれる棟のなかの、一の間と二の間の障壁画を展示します。ここは、江戸時代初期には「小広間」と呼ばれ、勅使や親王といった高位の公家や、徳川家に近い大名たちが將軍と対面する場所であり、二条城行幸の際には高位の公家の饗応の場となりました。

### 桜と山水 ～ 二つの技法と主題 ～

〈黒書院〉一の間・二の間障壁画の大きな特徴は、二つの描画技法、二つの主題で描かれた障壁画が、一つの空間に並んで設置される点です。その一つは、金箔を背景に、鮮やかな色彩で春の景色を描く《桜花雉子図》です。一の間では、違棚の天袋、付書院の腰障子と西面の長押上貼付を除く、壁面と戸襖に、二の間では戸襖と襖に、この《桜花雉子図》が描かれます。そこには、盛春に花を咲かせる桜を中心に、初春に咲く梅、晩春に咲く躑躅とともに、雉子、燕、鳩、インコ、山鳥など多種多様な鳥が描かれ、生命力に満ちた晴れやかな雰囲気と、初春から晩春へという季節の移ろいを感じられます。桜の花や垣根には、絵具の胡粉を盛り上げて、浮き彫りの様な立体感が与えられています。この《桜花雉子図》は、当時若手の狩野尚信 (1607-50) が、狩野派のベテラン絵師のサポートを受けながら描いたと考えられています。

もう一つの障壁画は、墨と淡彩で、山中から水辺へと続く風景を描く《楼閣山水図》です。これらは、一の間

では天袋と腰障子、そして西面の長押上貼付に、二の間では、西面と南面の長押上貼付に描かれています。これら一連の長押上貼付には、楼閣のある山奥から岩山が連なり、そこから船着場へ、さらに帆船が浮かぶ水辺へと続く風景が描かれ、人物の風俗や建物の様式から、中国の風景を描くことが分かります。《桜花雉子図》とは対照的な、枯淡で静謐な雰囲気漂います。この《楼閣山水図》の筆者については、尚信ではない、他の狩野派の絵師が描いたとされています。

このように、異なる技法と主題で描かれた《桜花雉子図》と《楼閣山水図》は、他方で、砂子や切箔がふんだんに使われる点に共通性があります。これら細かく刻んだ金箔は、《桜花雉子図》では雲の輪郭付近に撒かれ、《楼閣山水図》では雲の輪郭を暈して曖昧なものとし、また、靄そのものを表す手段としても用いられます。加えて、《楼閣山水図》には、雲の表現として金箔がそのまま使用される部分もあるため、砂子や切箔を含む金箔の使用が、これら二つの障壁画に統一感を与えています。

### 和漢の組み合わせ ～ 室町時代の美意識を継ぐ ～

現存する近世初期の城郭や寺社の建物においては、一つの部屋を飾る障壁画は、多くの場合、同じ技法、同じ主題が選択されます。では、なぜ〈黒書院〉一の間・二の間のように、異なる技法と題材の障壁画が併存する空間が作られたのでしょうか。

その理由の一つは、この〈黒書院〉(小広間)が、内向きの対面所であることを示そうとしたためと考えられます。すなわち、この棟は、金地着色の障壁画が描かれる、公的な将軍との対面所〈大広間〉と、墨画淡彩で障壁画が描かれる将軍の居室〈白書院〉(御座の間)の間に位置します。棟の持つ性格が、〈大広間〉と〈白書院〉の中間的な位置にあることを、障壁画の技法と主題によって示そうとした可能性があります。

もう一つの理由は、室町時代(1338-1573)の上流社会において育まれた、和漢の美術品を組み合わせるといふ鑑賞方法を継承することを強く示そうとしたためと考えられます。当時、中国からもたらされた水墨技法による絵画は唐絵と呼ばれ、他方、それまで日本で行われてきた濃彩や金箔を用いる絵画は大和絵と呼ばれるようになりました。室町幕府の将軍や高位の公家の邸宅、有力な寺社仏閣には、天皇の行幸等、特別なイベントを行う際には「会所」と呼ばれる場が設けられ、そこに和漢の美術工芸品が並べられ、鑑賞されました。伏見宮貞成親王(1372-1456)の『看聞日記』や、宝徳2年(1450)から大永7年(1527)に書かれた『大乘院寺社雑事記』には、七夕の座敷室礼として立てた大和絵の屏風に唐絵の掛け軸がかけられたことが記述されており、当時の上流社会において和漢の絵を組み合わせる鑑賞することが、行われていたことが分かります。

上述した後水尾天皇行幸の際、二条城二の丸御殿でも、〈大広間〉一の間の大床に、中国の絵師、牧谿(生没年不詳、13世紀後半)筆の水墨画の掛け軸が掛けられていることから、こうした金地濃彩の絵に水墨の絵を組み合わせる室礼は、まだ生きていたと考えられます。ただし、〈大広間〉一の間は、行幸時、すなわち天皇やその家族が入室することを前提とした室礼であり、その後、武家や異国の使者との対面の際には、どのような室礼だったのかは分かっていません。他方、〈黒書院〉一の間・二の間の障壁画は恒久的な設置であり、〈大広間〉の掛け軸に比べて、唐絵の占める面積はより大きく、和漢の対比が強調されるという違いがあります。

この違いは、〈大広間〉が、基本的には、武家や異国の使者との対面に使われるのに対し、〈黒書院〉(小広間)は、主に高位の公家や徳川家に近い武家との対面に使われるという違いに由来すると考えられます。つまり、〈黒書院〉一の間・二の間の障壁画は、和漢の教養に通じると想定される人々に対して、足利家の将軍や親王など上流階級の人々の邸宅で行われた文化的実践を、徳川家も理解し、共有していることを、強調して伝えるという意図が込められたのではないのでしょうか。華やかな春の景色と、静かに広がる自然の風景の取り合わせには、徳川家から、この部屋に入る者たちへのメッセージが含まれているのではないかと思うのです。

(中野志保)

### 第2期「松鷹 ～将軍の武勇を示す障壁画～」

今回は、二条城二の丸御殿障壁画の中でも、最も知名度が高い〈大広間〉四の間《松鷹図》を公開します。修

理が完了した四の間北側の画面（正面に展示）と、〈大広間〉の西廊下に嵌められていた杉戸絵《松鷲図》（正面  
向かって右に展示）は、当館初公開です。

## 巨大な松と猛禽

二の丸御殿の中心に位置し、公式の対面所を備える〈大広間〉の壁面には、天井近くまで届く巨大な松が描かれます。対面所となる一の間から三の間に対して、四の間は裏側の間ですが、その面積は〈大広間〉の中で最大を誇ります。西側の壁面（正面向かって左に展示）には、二条城で最大の松の絵があり、その幅は10メートル以上にもなります。松の頂は天井すれすれに設定され、左右に枝葉が豊かに広がります。四の間の松は、一の間から三の間の松に比べて、枝葉の量が多く、一つ一つの葉叢が大きく描かれます。北側の壁面（正面に展示）では、二本の松が前後に配置され、太い幹が根元からほぼ真上に伸びるとともに、多くの葉叢が画面を埋め尽くすかのように配置されます。このように四の間の松は、〈大広間〉はもとより、二の丸御殿中でも随一の力強さと豪華さを示していますが、これらの木々に負けないくらいの存在感を示すのが、実物よりも大きく描かれた猛禽類です。

四の間には、西側の松に止まる鷲、その松の左側の岩上から松を見上げる鷹（熊鷹）、南側（正面向かって右に展示）の松の枝から斜め下の獲物を窺うかのような鷹の三羽が描かれます。鷹を飼い慣らして行う鷹狩は、古来、洋の東西を問わず権力者たちによって行われました。日本では武家の台頭とともに、鷹狩が武家の間でも盛んになり、戦国時代には各地の大名に広がったといわれます。二条城を築城した徳川初代将軍家康（1543-1616）が鷹狩を好んだことは有名で、鷹とともに描かれた肖像画が遺されているほどです。徳川幕府は、公家の鷹狩を禁じるとともに、大名による鷹狩を統制し、さらには鷹や鷹狩の獲物を献上または下賜することを、主従関係を保持するための政策として重視しました。

鷹の絵も、武家を中心に愛好され、中国や朝鮮半島から数多く輸入されました。その多くは、縦長の画面に鷹が単独で描かれるもので、日本の画家たちもそれらを手本としたような作品を描くようになりました。やがて、鷹を松や山水とともに描く大画面の屏風が出現し、また織田信長（1534-82）の安土城天守には、鷹が描かれていると想定できる「鷹の間」があったと記録されています。

徳川の城郭に描かれた鷹は、その勇猛な姿に将軍の武勇を重ね合わせることが出来るとともに、鷹と鷹狩が支配体制を維持する手段の一つとなっていたことから、徳川幕府の権力をも象徴していると捉えることができます。

## 《松鷹図》と《松鷲図》杉戸絵 ～筆者について～

〈大広間〉の障壁画は、後世、取り換えられた廊下や帳台の間のものを除いて、すべて狩野探幽（1602-74）が描いたと考えられてきました。しかし、先に述べたように、四の間の松は、一の間から三の間のそれらに比べて、力強く大きく描かれています。それに加えて、四の間の松の背景には、雲の切れ間から覗く遠景や、水流が描かれることによって、画面に余白がほとんど無いのに対し、一の間から三の間には、何も描かれていない金地の余白部分が大きいという違いもあります。四の間北側壁面の左側の松は、画面の最下部からではなく、やや上方の金地の地面に根を下ろしており、右の松よりもやや左奥に生えていることがはっきりと示されています。松の手前に棚引く金雲や、松の後ろに流れる水辺も、この部屋の松がある程度奥行きのある空間に生えていることを示しています。対して他の部屋では、松はすべて、金地を背景に画面の最下部から立ち上がっています。以上のことから、四の間は、奥行きのある空間に、松を中心としたモチーフが画面を埋め尽くすように描かれた、迫力のある画面となるのに対し、一の間から三の間は、奥行きを感じさせない代わりに、広い金地を背景に松の姿が印象づけられる、すっきりとした画面になっています。

明らかに質の異なる描き方から、1990年代には、探幽ではなく狩野山楽（1559-1635）を筆者とする説が提示されました。二条城では、展示収蔵館の開館以来、両論併記としてきましたが、杉戸絵等の調査を進めた結果、四の間の筆者を山楽と判断し、平成31年（2019年）度の展示以来、山楽説をとっています。その判断の根拠の一つとなったのが、今回展示している《松鷲図》杉戸絵との違いでした。《松鷲図》は、〈大広間〉の西廊下に位

置し、松の枝ぶりが、一の間や三の間に酷似するものがあることから、探幽筆が確實視されています。一方、鷲のポーズは、四の間南側の鷹と共通することから、四の間を探幽とする説の根拠の一つとなっていました。しかし、両者を比較するといくつもの相違点が見つかります。向かって右側の脚が、鷲では短く湾曲しているのに対し、鷹では長く筋肉を感じさせるくびれがあること。尾羽の形が、鷲では中央付近がやや膨らんでいるのに対し、鷹では平行であること。風切羽の形が、鷲では幅が広く先端がやや広がるのに対し、鷹では幅が狭く先端が纏まっていること。描線は、鷲がやや硬質で細くてほぼ均質であるのに対し、鷹はゆったりとして肥瘦（太いところと細いところ）があること。その他に、目の形、趾の形も異なります。四の間の鷹の爪や羽の形はむしろ、大覚寺にある山楽筆《松鷹図》に共通すること。四の間西側の松の形が、山楽筆と考えられている妙心寺天球院の《松図》に近いことから、二条城の《松鷹図》も山楽筆と判断するに至ったのです。

一の間から三の間では、若き探幽が、新しい時代にふさわしい清新な障壁画を展開したのに対し、四の間では、桃山の巨匠の一人に数えられる山楽が、〈大広間〉最大の画面に勇壮な《松鷹》を描き上げたのです。

(松本直子)

### 第3期「よみがえる狩野派の美 ～模写事業 50 周年記念展～」

二の丸御殿障壁画は、寛永3年（1626）に完成した二条城大改修の際、狩野派の絵師たちが制作しました。昭和57年（1982）に重要文化財（美術工芸品）指定を受けています。京都市では、これに先立つ昭和47年（1972）から、原画を収蔵庫で恒久的に保存するために、模写を制作し原画とはめ替える事業を行ってまいりました。本展は、模写制作事業の50周年を記念して開催するものです。

#### 模写とは

模写とは、絵を模して描き写すこと、また、その描き写したものを意味します。模写に対して、元になる絵は原画や原本と呼ばれます。模写の目的は劣化や損傷、災害等による滅失のリスクに曝される原画を後世に伝えること、大画面である等の理由で移動が難しい原画を遠隔地に伝えること、制作者にとっては先人たちの画技を学ぶことにあったとされます。写真や印刷の技術が現代ほど発達していない時代において、模写は、物質であるがゆえに生じる保存や移動における時間的・地理的制約を超えて絵を伝える唯一の方法であり、絵を学ぶための重要な手段の一つでした。

模写の歴史は古く、文献上では、4世紀の中国で既に行われていたことが分かっています。その手法は原画の上に薄紙や絹を重ね、透けて見える原画の線を写す「敷き写し」であり、10世紀には、原画を隣に並べて見比べながら描く「臨模」が加わったとされます。こうした手法は日本にも伝わり、多くの模写が制作されました。

模写を描く際の方針は、大きく分けて「現状模写」と「復元模写」の2種類があります。「現状模写」は模写を行う時点での画面の状態を忠実に写すものであり、傷や絵具の剥落をも描き写します。「復元模写」は原画が制作された当初の画面を想定して描くもので、画面の損傷等、制作当初から変化した部分は、元の状態を想定し復元します。模写を制作する際の手法や方針は、目的に応じて選ばれてきました。

#### はじめりは杉戸絵

昭和30年代から40年代、高度経済成長に沸く日本では旅行ブームが起り、当時、二条城の来城者も増加していきました。それに伴い、二の丸御殿の観覧も、お客様のグループをガイドが案内する方法から、それぞれのお客様が自由に観覧する方法へと変わります。そこで、障壁画の保存と自由観覧をいかに両立するのが課題となりました。とりわけ観覧ルートとなる廊下の杉戸絵については、喫緊の対策が求められる状態であったため、昭和44年（1969）、杉戸絵の現状模写を紙に描き、これを下図として模写の杉戸絵を作成し、原画とはめ替えることが計画されます。〈式台〉杉戸絵《唐獅子図（現状模写）》（展示室左側）は、この時に制作された「下図」です。原画の《唐獅子図》は板に描かれるという違いはありますが、現状模写には、絵具の剥落や画面の傷跡、木目、細かい金具の文様などが克明に写されており、制作者の並々ならぬ技術の高さと意気込みが感じられます。

しかし、昭和46年(1971)に行われた有識者会議の提言を受け、計画は大きく変更されました。模写を制作してはめ替えを行う対象に、部屋内の、建具や壁の障壁画も含めること、天井画は同種類の図柄のもの各1点を模写することとなりました。この時に計画された模写の面数は1000面強。前代未聞の規模となる模写事業は、昭和47年(1972)に始まり、令和3年(2021)度末までに817面の模写が完成し、679面の模写が、原画とはめ替えられました。現在も、模写の制作とはめ替えの事業は続いています。

#### どのように描き、何を伝えるのか ～模写制作の方法と意義～

上述の有識者会議の提言を受け、二の丸御殿障壁画の模写は、可能な限り原画と同じ材料を使い、手描きで行うこととなりました。また、仕上がりは、基本的には復元模写としつつ、古色を帯びた御殿の柱等と色彩上のバランスをとるために、100年程度が経過したという想定で古色を付ける「古色復元模写」とすることが決まりました。

二条城の模写の制作手順は、まず、紙の代わりに半透明のフィルムを使い、上述した「敷き写し」を行います。次に、このフィルムを模写用の紙の上に敷き、あいだに木炭を擦り込んだ和紙(ねん紙)を挟み、フィルムに写し取られた原画の輪郭線を鉄筆でなぞって転写します。このとき後世の修理で補われた部分は、どのように復元するのか、日本美術史の専門家を交えて検討します。その後、原本を傍らに見比べる「臨模」の方法で、墨線を描き、金箔を貼って絵具を塗り、仕上げていきます。

このようにして制作されたのが、展示室正面の〈黒書院〉牡丹の間《牡丹図(古色復元模写)》と展示室右側の〈白書院〉四の間《雪中梅竹小禽図(古色復元模写)》です。この《牡丹図》とその原画を比べると、葉脈や花の蕊など、原画の細やかな描写が、忠実に写し取られていることが分かります。《雪中梅竹小禽図》の原画は、後補と考えられる金泥が、広く厚く塗られているため、水墨に淡彩で描かれた花鳥に比べ過剰に目立っています。当初、金泥は、花鳥が引き立つよう控えめに施されていたと考えられるため、模写は、金泥を引く箇所と厚みを減らして復元されました。

このように、400年という時間を超えて、制作当初の絵師たちの技術や美意識を汲み取りながら描かれる模写の障壁画は、それらを現代によみがえらせ、さらに遠い未来へと伝える役割を担って御殿の中にはめ込まれます。本展を通して、模写の歴史的、芸術的意義にも思いをはせてもらえれば幸いです。

(中野志保)

#### 第4期「新春を寿ぐ ～松竹梅～」

寛永3年(1626)、二条城の二の丸御殿は、後水尾天皇(1596-1680)を饗応するため、三代将軍徳川家光(1604-1651)の時代に改修されました。この時、新たに描かれた障壁画は、御殿内の装飾の中心をなすものとして、室内を華やかに引き立てました。その中に、松竹梅があります。今回は、二の丸御殿を彩る障壁画から、壮大な松、虎が住む竹林、うっすら雪を積もらせた初春の梅や松を各棟より選んで、ご紹介します。

#### 松竹梅とは

真冬でも青々と葉を茂らせる松、積雪にも折れず、また色あせない竹、寒中に蕾をつけて花を咲かせる梅。中国において、松・竹・梅のそれぞれが吉祥文様として絵画に描かれるようになった歴史は古く、「松竹梅の取り合わせ」で描かれるようになったのは、南宋(1127-1279)頃と考えられています。初め、松竹梅は石や水、蘭などと描かれることがありましたが、次第に『論語』に由来して、風雪や厳寒に耐える「歳寒の三友」として定着しました。

「歳寒の三友」とは、苦しい時期を乗り越えてこそ、人の本当の価値がわかるという、君子の節操を例えた道徳を示すものです。これは、現在、日本で用いられている松竹梅の意味とは異なったものだと思います。

日本において、中国から伝来した松・竹・梅のそれぞれの意匠は、吉祥を意味するものとして、平安時代(794-1185)頃に貴族の間に定着しました。「松竹梅の取り合わせ」は、鎌倉時代(1185-1333)頃、禅宗の流行と

ともに知識人の間で用いられ始めますが、絵画や工芸品などの意匠で多く見られるようになるのは、時代が下った18世紀以後のことです。この頃から民衆の間で、お正月や結婚式などの儀礼の際に、衣装や装飾、地歌や箏曲などで徐々に用いられるようになり、おめでたいことを象徴するものや縁起物として、現在のように定着していったと考えられています。

中国における松竹梅は、道徳的なもので日本のように、おめでたいことを象徴するものや縁起物として用いられませんでした。日本の松竹梅は、江戸時代の半ば以降、独自に発展し、和様化したといえます。

江戸時代初期に描かれた二の丸御殿の障壁画の松竹梅は、和様化して広く一般に認められる以前のものであり、中国から伝来した道徳的な意味合いを色濃く残しているものといえるでしょう。

### —松—

松は常緑で寿命が長く、大木になると風格や気品が醸し出されます。そこには、人物や組織の末永い長寿の願いが込められました。

二の丸御殿〈式台〉式台の間には、《松図》(狩野探幽 [1602-1674] または狩野山楽 [1559-1635] 筆)が描かれています。式台の間は、昇殿者が老中と面会する場所で、〈大広間〉での将軍との対面に備えて用件を伝えたり、将軍への献上品の取次を求めたりする場であったとされています。

《松図》は、正面に2本の松が堂々とした風格で床から天井近くまで生い茂ります。金地を背景に周囲にものをほぼ描かず、壁面いっぱい広がるような構成で、くねった幹や枝葉が絶妙なバランスで配されています。部屋の四方が松に囲まれるように、東西南の三方の長押上にも松が描かれています。

室内を厳かな空間に演出する威風堂々とした松。昇殿者は、豪壮な松に囲まれながら老中に対面しました。

### —竹—

成長が早く、豊かに根を広げる竹は、常緑で風雪に負けない、しなやかさと強靱さを持っています。生命力が強いことから子孫繁栄を示すものとも考えられてきました。

二の丸御殿で最も目を引く竹は、〈遠侍〉で虎とともに描かれているものです。〈遠侍〉は、二の丸御殿の棟の中で最大の面積と部屋数を有し、北東に勅使のための対面所である勅使の間が備えられ、公武の使用が明確に分けられています。昇殿者が玄関から入り、まず足を踏み入れる場所でした。

竹と虎は、仏典に関わる主題であったことなどから、日本でも多く描かれました。〈遠侍〉《竹林群虎図》(狩野甚之丞 [1583-1628] 筆)に描かれる、虎がくつろぐ竹林からは、その力強く伸びる姿に生命力が感じられます。まっすぐに伸びた竹は、いったん金雲に隠れ、長押上で再び金雲から姿を現し、さらに上空の金雲へと姿を隠します。雲間から覗いたり、雲を突き抜けるように描かれた竹は、空間に遥かな高さを感じさせるものとなっています。一の間から三の間とも、長押上まで四方に竹が描かれ、部屋全体が竹林になるよう構成されています。

昇殿者は、天まで届くような竹林の中で虎たちと共に、将軍との対面を待ちました。

### —梅—

中国からもたらされた梅は、豊かさや優美さの象徴とされ、平安貴族は梅を愛でることで、中国のみやびを学習したとされます。

二の丸御殿で梅は、〈黒書院〉一の間の大床に松と竹と共に描かれています。〈黒書院〉は、かつて「小広間」といわれ、将軍と特別な昇殿者との対面に用いられました。和やかで親密さを感じさせつつも、威厳をただす場所だったとされています。

威圧的な巨松を中心に描かれた〈大広間〉や式台の間の松と比べると、〈黒書院〉一の間の大床に描かれる《松柴垣禽鳥図》(狩野尚信 [1607-1650] 筆)は、一瞬の自然の風景を描写したかのような構成をしています。柴垣は、雪の積もった様子を銀で表現しているため、現在は、黒く変色していますが、本来は銀世界となっていたはずで、松にもうっすらと雪が積もり、そこにはカケスとシマヒヨドリが羽を休め、傍らに、梅がひっそりと蕾

を付け花を咲かせています。そして、違い棚に配された、まっすぐ伸びる竹は、金雲を突き抜けるように上へ伸びています。松竹梅のモチーフを巧みに用いて、春の訪れを感じさせる空間に仕上げられています。

この作品は、松竹梅の和様化が進む以前に描かれたものなので、逆境に負けない人間であるように戒める「君子の徳」を意味するものとして、将軍の背後に描かれたと考えられます。昇殿者は、特別な対面所で、凜とした寒さの緊張感の漂う松竹梅を背にした将軍に、見えました。

現在の私たちとは違う感覚で描かれただろう、二の丸御殿の松竹梅。同じ松竹梅でも、江戸時代の初め頃には違って見えていたことでしょう。一味違った松竹梅をご覧ください、新春を寿いでいただけたら幸いです。

(降矢淳子)

[英文]

## **Nijo-jo Castle Painting Gallery; Spring Exhibition in 2022**

### **Cherry Blossoms and Landscapes in Kuroshoin : Artistic combination of Japanese and Chinese styles discovered in Taimensho**

The existing mural paintings of the Ninomaru-goten Palace were created in 1626, prior to Emperor Gomizuno-o's (1596-1680) visit to Nijo-jo Castle. In this exhibition, the mural paintings of the Ichi-no-ma (First Room) and the Ni-no-ma (Second Room) in the area called "Kuroshoin" are exhibited. These rooms were called "Kohiroma" in the early Edo period (1603-1868) where high-ranking court nobles such as imperial messengers and princes, as well as feudal lords close to the Tokugawa family, would meet the shogun. The rooms also served as the banquet venue for the high-ranking court nobles when the emperor made his visit to castle.

### **Cherry Blossoms and Landscape : Two artistic techniques and subject matter**

One of the main features of the mural paintings in the First and Second Rooms of the "Kuroshoin" is that paintings created with two different techniques and featuring two different subjects are placed side by side in a single space. One of them is "Okakiji-zu" (Cherry Blossoms and Pheasants) which depicts a spring scene in vivid colors on a gold-leaf background. The "Cherry Blossoms and Pheasants" covers a large space of the walls and sliding doors in the First Room, except for the areas consisting of the tenbukuro (shelves with sliding doors) above the staggered shelves, koshi-shoji (paper sliding doors with a wooden board attached to the bottom) in the tsuke-shoin (a built-in desk placed on the side of the tokonoma alcove), and walls above the nageshi (a horizontal beam) on the west side of the room. In the Second Room one can find the "Cherry Blossoms and Pheasants" on the sliding doors. Paintings both in the First Room and the Second Room depict cherry blossoms in full bloom in the height of spring, plum blossoms in early spring, and azaleas in late spring along with a variety of birds, including pheasants, swallows, doves, parakeets, and wild birds. All of this creates a merry atmosphere full of vitality and a sense of the changing seasons from early to late spring. The cherry blossoms and hedges are distinguished with gofun (a pigment made from seashells) to give them a three-dimensional effect, as if they were carved in relief. It is thought that Kano Naonobu (1607-1650), a young artist at the time, painted this magnificent piece with the support of experienced painters of the Kano School.

The other mural painting is "Rokaku Sansui-zu" (Landscape with Pavilion) which depicts a landscape spreading out from the mountains to the waterfront in ink and light colors. In the First Room, this painting is created on the tenbukuro, koshi-shoji and walls above the nageshi, as well as on the walls in the Second Room, where it is seen above the nageshi on the west and south side of the room. These series of paintings above the nageshi depict continuing rocky mountains starting from the deep mountain where the pavilion is located, continuing to the dock and subsequently to the waterfront where a sail boat floats. It is predicated that this is a scene of China based on

the people's figures and architectural styles. In contrast to the "Cherry Blossoms and Pheasants," this painting emanates a serene and tranquil atmosphere. It is said that this painting was created by another artist of the Kano School rather than Naonobu.

The "Cherry Blossoms and Pheasants" and "Landscape with Pavilion" were painted with different techniques and subjects, however, on the other hand, they share a commonality in the abundant use of sunago (gold leaves cut in at random) and kiri-haku (gold leaves cut in square). Finely engraved gold leaf is sprinkled around the outlines of clouds in the "Cherry Blossoms and Pheasants," while in "Landscape with Pavilion," it is used to obscure the outlines of clouds and also as a means of representing the haze itself. In addition, whole single pieces of gold leaf are used to represent clouds in "Landscape with Pavilion" in some areas, and as a result, the use of different styles of gold leaves give a sense of unity to both paintings.

### **Artistic combination of Japanese and Chinese styles : Inheriting the Muromachi period's aesthetic sense**

Considering existing early modern castles, temples and shrines in Japan as examples, it is likely that the same art techniques and subject matter are often chosen for the mural paintings in a single room. Why, then, did they create spaces such as the First Room and the Second Room of "Kuroshoin", with the paintings employing different techniques and subject matter?

One of the reasons is thought to be that they intended to imply that the "Kuroshoin" (or Kohiroma) was used for the internal meetings. Visitors met the shogun in the "Ohiroma" (the official meeting place) whose mural paintings are gorgeous with gold background and vivid colors, and the "Shiroshoin" (or Goza-no-ma), whose mural paintings are painted with ink and light colors, was the shogun's residence. The "Kuroshoin" is located just between these two rooms. Based on this fact, it is possible that this was done to represent the semantical attribution of the "Kuroshoin" placed between the "Ohiroma" and "Shiroshoin" through the artistic techniques and subject matter of the mural paintings.

Another reason is thought that there has been an attempt to clearly demonstrate the inheritance of a way of appreciating art that was fostered in the high society of the Muromachi period (1338-1573), which was to combine Japanese and Chinese works of art. At that time, ink paintings brought from China were called Kara-e, while paintings using vivid colors and gold leaf, which had been practiced in Japan until then, came to be called Yamato-e. In the residences of shoguns of the Muromachi Shogunate, the high-ranking court nobles, as well as in important temples and shrines, there was always a place called "Kaisho" for special events such as welcoming the emperor. In Kaisho, both Japanese and Chinese arts and crafts were displayed and admired. The "Kanmon Nikki," the diary written by the Prince Fushimino-miya Sadafusa (1372-1456), and the "Daijoin Jisha Zojiki" (diary written by monks of Daijo-in Temple) written between 1450 and 1527, describe a room decorated in accordance with the Tanabata (Star Festival) tradition. The records say there was a hanging scroll of a Kara-e draped over a byobu (folding screen) depicting a Yamato-e painting. Such a record attests to the fact that the combination of Japanese and Chinese paintings was a common practice among the upper class.

When Emperor Go-Mizuno-o visited Nijo-jo Castle, as mentioned above, a hanging scroll with an ink painting by the Chinese painter, Mokkei (year of birth and death unknown, late 13th century), was displayed in the large alcove in the Ohiroma at Ninomaru-goten Palace. This suggests that such a manner of having paintings with a gold background and vivid color and ink paintings together in one room was still in practice. However, the hanging scrolls in the First Room of the Ohiroma were an exclusive way of decorating the room only for welcoming the emperor or his family members to the room. It is not clearly known what kind of room decorations were used later when the emperor met with feudal lords or foreign envoys. On the other hand, the mural paintings in the First



and Second Rooms of the “Kuroshoin” are permanent installations. Here, compared to the hanging scrolls in the “Ohiroma”, the Chinese paintings occupy a larger area, which emphasizes the contrast between Japanese and Chinese styles.

This difference can be attributed to the fact that the “Ohiroma” was basically used to meet with feudal lords and foreign envoys, while the “Kuroshoin” (or Kohiroma) was mainly used to meet with high-ranking court nobles and feudal lords close to the Tokugawa family. It was possible that the mural paintings in the First and Second Rooms of the “Kuroshoin” may have been intended to emphasize to those who were assumed to be well versed in Japanese and Chinese culture that the Tokugawa family also understood and shared the cultural practices that took place in the residences of the Ashikaga shoguns, the imperial prince, and other members of the upper class. The combination of the gorgeous spring scenery and the tranquil expanse of nature may contain this unexpressed message from the Tokugawa family to those who entered this room.

(Shiho Nakano)

### **Nijo-jo Castle Painting Gallery; Summer Exhibition in 2022**

#### **Pine and Hawk: Mural paintings representing the shogun’s prowess**

This exhibition features the most famous mural in Ninomaru-goten Palace at Nijo-jo Castle: *Matsutaka-zu* (Pines and Hawks) in the Yon-no-ma (Fourth Room) of the Ohiroma. The mural surface on the north side of the Fourth Room (displayed in the front), which has recently been repaired, and the *Matsuwashi-zu sugido-e* (cedar door painting of Pine and Eagle) in the western corridor of the Ohiroma (displayed to the right of the front) are on public view at this gallery for the first time.

#### **Giant pine trees and birds of prey**

The walls of the Ohiroma, a building with official meeting rooms located at the center of Ninomaru-goten Palace, are filled with paintings of giant pine trees that nearly reach the ceilings. Unlike the Ichi-no-ma to San-no-ma (First to Third Rooms), which were meeting rooms, the Fourth Room was a kind of behind-the-scenes room, but it is the largest room in the Ohiroma. The west wall (displayed to the left of the front) presents Nijo-jo Castle’s largest depiction of a pine tree, which extends its branches at a width of more than 10 meters. The top of the pine tree almost touches the ceiling, with luxuriant branches and leaves stretching out laterally. Compared with the pine trees depicted in the First to Third Rooms, the pine trees painted in the Fourth Room have a heavier volume of branches and leaves, and each of their foliage clusters are larger. The north wall (displayed in the front) depicts two pine trees in front and behind, with their thick trunks standing almost upright overall and their dense foliage nearly covering the entire surface. The Fourth Room thus boasts the most powerful and most splendid depiction of pine trees not only in the Ohiroma but also in the entire Ninomaru-goten Palace. However, the room features another motif whose presence equals that of the pine trees: birds of prey. They are portrayed in a larger size than their life size.

The mural of the Fourth Room depicts three birds of prey: an eagle on the pine tree on the west side; a hawk (mountain hawk eagle) on the rock to the left of that pine tree, which is looking up at the tree; and a hawk on a pine branch on the south side (displayed to the right of the front), which looks as if it is targeting its prey. Falconry, which is the sport of hunting with tame birds of prey, was practiced by persons in power around the world. It is said that, in Japan, the practice of falconry became popular among samurai as their influence grew and spread to *daimyo* (feudal lords) all over the country in the Warring States period. It is well-known that the first Tokugawa shogun Tokugawa Ieyasu (1543–1616), who built Nijo-jo Castle, loved practicing the sport of falconry. He is even pictured with a hawk in surviving portraits. The Tokugawa shogunate prohibited court nobles from practic-

ing falconry and regulated *daimyo*'s participation in the sport. Moreover, the shogunate valued the presentation of hawks and prey of falconry between higher- and lower-ranking people as a measure to maintain master-servant relationships.

Hawk paintings were also loved by samurai and other people. Paintings of that kind were imported in a large number from China and the Korean Peninsula, many of which depicted only a bird of prey on a tall surface. This style provided a model for Japanese painters. Japanese painters later began to paint birds of prey with pines and other natural features on large folding screens. A historical document states that the donjon at Azuchi-jo Castle, which was built by Oda Nobunaga (1534–82), had a Taka-no-ma (Room of Hawks), which is thought to have been decorated with hawk paintings.

While the valiant depictions of hawks at the Tokugawa shogunate's castles represented the shogun's prowess, hawks and falconry were used by the shogunate as a means to maintain its system of rule. Therefore, those paintings of hawks can also be seen as a symbol of the Tokugawa shogunate's power.

### ***Matsutaka-zu and Matsuwashi-zu sugido-e: Who painted the former?***

All the murals of the Ohiroma, excluding painted surfaces in the corridors and the Chodai-no-ma, which were not the originals but later works, have long been credited to Kano Tan'yu (1602–74). However, as mentioned earlier, the pine trees in the Fourth Room are more powerfully depicted and larger than those in the First to Third Rooms. Additionally, in the Fourth Room, the pine trees are pictured against the background of a distant view seen through a break in the clouds or a flow of water, with little blank space on the surfaces. By contrast, the background of the pine-tree murals of the First to Third Rooms have a large blank area covered only with gold leaf. The pine tree on the left on the north wall of the Fourth Room is rooted not at the bottom of the surface but at a slightly higher point on the earth covered with gold leaf, which clearly indicates that the left pine tree grows slightly in the left rear behind the other tree. The golden clouds trailing in front of the pine trees and the stream of water behind those trees also show that the mural of this room depicts pine trees in a somewhat deep space. Meanwhile, all the pine trees depicted in the other rooms stand at the bottom of the surfaces against a gilt background. These features create a distinctive difference between the impression of the Fourth Room mural and that of the murals in the other rooms. The Fourth Room mural looks powerful with its surfaces filled with pine trees and other motifs depicted in a deep space, while the murals of the First to Third Rooms look simple with an impressive depiction of pine trees against a gilt background without a feeling of depth.

The clear difference in style inspired some scholars in the 1990s to credit the Fourth Room mural to Kano Sanraku (1559–1635), instead of Kano Tan'yu. After its establishment, the Nijo-jo Painting Gallery had adopted a policy of mentioning the two different views on who painted the Fourth Room mural. However, our research on the *sugido-e* and other works has led us to determine that the Fourth Room mural was painted by Kano Sanraku. Since the FY2019 exhibition, we have officially adopted that view. One of the bases for our determination was the difference between the Fourth Room mural and the *Matsuwashi-zu sugido-e*, which is also displayed at this exhibition. It is generally believed that there is no doubt that the *Matsuwashi-zu sugido-e*, located in the western corridor of the Ohiroma, was painted by Kano Tan'yu, on the basis of its very close similarity to the murals of the First and Third Rooms in the depiction of pine branches. Meanwhile, the eagle in the *sugido-e* is depicted in the same pose as that of the hawk on the south side of the Fourth Room, which has provided a basis for the position that the Fourth Room mural is a work of Tan'yu. However, a detailed comparison has revealed many differences between these two birds of prey. While the right leg (when seen from the front) of the eagle is short and bent, that of the hawk is long and has a narrow part, which represents the existence of muscle. While the tail feathers of the eagle have a slightly round shape, those of the hawk are straight. While the pinions of the eagle are wide and fur-

ther widen toward their edges, those of the hawk are narrow and further narrow toward their edges. While the eagle is painted in slightly stiff, thin, and almost even lines, the hawk is depicted in relaxed lines, thin in some parts and thick in others. In addition, the two birds also differ in the shapes of the eyes and feet. The shapes of the feet and feathers of the hawk in the Fourth Room are rather common to those of the hawk depicted in another *Matsutaka-zu* housed in Daikaku-ji Temple, which was painted by Kano Sanraku. Moreover, the shape of the pine tree painted on the west side of the Fourth Room is close to that of *Matsu-zu* (Pine) in Myoshin-ji Tenkyu-in Temple, which is also credited to Kano Sanraku. Therefore, we have judged *Matsutaka-zu* at Nijo-jo Castle to be a work of this painter.

In the Ohiroma's First to Third Rooms, the young Kano Tan'yu devoted his energies to painting fresh murals suitable for a new era. Meanwhile, in the Fourth Room of the same building, Kano Sanraku, one of the Momoyama-period master painters, completed the valiant *Matsutaka-zu* on the largest surface in the building.

(Naoko Matsumoto)

### **Nijo-jo Castle Painting Gallery : Fall Exhibition in 2022**

#### **Reviving the Beauty of the Kano School : 50th anniversary exhibition of the reproduction project**

The murals in Ninomaru-goten Palace were created by Kano-school painters on the occasion of a major Nijo-jo Castle repair project, which was completed in 1626. These murals were designated collectively as an important cultural property (in the category of arts and crafts) by the Japanese government in 1982. In 1972, a decade ahead of the national designation, the Kyoto City government launched a project to reproduce the original murals and replace them with reproductions to preserve the originals permanently in a storage facility. This exhibition celebrates the 50th anniversary of the start of this ongoing reproduction project.

#### **What is “reproduction”?**

The word “reproduction” here means the act of copying paintings by hand or a manual copy of a painting. The painting that a reproduction copies is called the “original.” Historically, the purpose of fine art reproduction has been to hand down to future generations original works at risk of being damaged or destroyed by disasters, allow people in remote locations to see reproductions of originals that are difficult to transport due to their size or other reasons, and/or provide painters in later generations with the opportunity to learn the techniques of their predecessors. Prior to the development of modern technologies for mechanical reproduction, including photography and printing, manual reproduction was the only way to enable paintings to be seen by people who otherwise could not have been reached due to physical limitations in terms of time and space on the paintings' preservation and transportation. Accordingly, it was also an important means for people to learn how to paint.

Documents prove that the manual reproduction of paintings dates back to as early as the 4th century in China. It is thought that the main reproduction method at that time was tracing, that is, placing a thin sheet of paper or silk on an original and tracing the original lines seen through the sheet to copy them. An additional method adopted in the 10th century was copying an original on a sheet placed next to it while comparing the reproduction with the original. These methods were introduced to Japan, where many paintings were reproduced from those times onward.

There are two major policies on the reproduction of old paintings: status quo reproduction and restorative reproduction. Under the status quo reproduction policy, originals are faithfully reproduced to match what they look like at the current time, including even scratches and spots of paint peeled off. By contrast, reproductions created under the restorative reproduction policy represent what original paintings are thought to have looked like at the time of their creation, before scratches or other changes were made on them. The reproduction methods and pol-

icies have been chosen according to the reproduction purpose.

### **Everything started with *sugido-e* (cedar door paintings)**

From the mid-1950s to the mid-1970s, when Japan experienced rapid economic growth and a tourism boom, the number of visitors to Nijo-jo Castle also increased. Accordingly, the style of visitors' tours around Ninomaru-goten Palace also changed from guided group tours to individual visitors viewing the palace at their own pace. This change raised the challenge of ensuring both the preservation of the murals and visitors' unattended tours. *Sugido-e* (cedar door paintings) along the routes of visitor tours in particular needed to be protected through urgent measures. Therefore, in 1970, a plan was developed to copy the *sugido-e* by hand on paper to resemble what they looked like at that time, create reproductions on cedar panels based on those copies, and replace the originals with the reproductions. A draft status quo reproduction on paper of the *sugido-e Karajishi-zu* (*Lions*) in the Shikidai, displayed on the left side of the gallery, was created soon after the plan was developed. Despite being different in terms of the medium from the original *Karajishi-zu* on a cedar wood panel, the status quo reproduction faithfully copies spots of paint peeled off and scratches on the original surface, and even wood grain and minute patterns on metal fittings, suggesting the reproducer's remarkable skill and great enthusiasm.

However, in conformity with recommendations offered by an expert panel in 1971, the plan was drastically revised. As recommended, it was decided that not only *sugido-e* but also murals on other doors and the walls of the rooms be reproduced and replaced with the reproductions, and that reproductions of ceiling paintings be created for each one of those with the same kind of design. The revised plan included the reproduction of 1,000-plus painted surfaces, as well as doors decorated with some of those painted surfaces. Since this unprecedentedly large-scale reproduction project started in 1972, by the end of March 2022, 817 reproductions have been completed, among which 679, together with reproduced doors, have been installed in place of the originals. The project to create reproductions and replace original surfaces with them is still under way.

### **How to paint and what to share : Method and significance of reproduction**

Upon the abovementioned expert panel recommendations, it was decided that the murals in Ninomaru-goten Palace be reproduced by hand with the same painting materials as used for the originals as far as possible. In addition, the basic policy on the finish of those reproductions was that they should be basically restorative reproductions, with a roughly 100-year-old patina added to maintain color harmony with old pillars and other elements in the buildings.

Step One in the reproduction of an original painted surface in a mural in Nijo-jo Castle is tracing the original lines on a sheet of semi-transparent film, instead of paper, placed on the original to copy them. Step Two is placing this sheet of film on the layers of a sheet of transfer paper containing charcoal on top and a sheet of paper for reproduction at the bottom and tracing the outlines copied at Step One with a stylus to copy them onto the sheet of paper at the bottom. In Step Two, discussions with experts in Japanese art history are held to determine how later additions made upon repairs should be reproduced. The final step is reproducing the original lines by applying India ink on the lines copied in Step Two while comparing the lines with the original ones, applying gold leaf to the surface, and painting it to finish the reproduction.

This exhibition displays two reproductions created through these steps: a restorative reproduction with patina of *Botan-zu* (*Peony Flowers*) in the Botan-no-ma in the Kuroshoin, displayed on the front side of the gallery; and a restorative reproduction with patina of *Secchu Baichiku Shokin-zu* (*An Ume Plum Tree, Bamboos, and Small Birds in the Snow*) in the Yon-no-ma (Fourth Room) in the Shiroshoin, displayed on the right side of the gallery. A close comparison between this reproduction of *Botan-zu* and its original shows that the reproduction faithfully

copies the original's delicate depictions of minute elements, such as leaf veins, pistils, and stamens. The original *Secchu Baichiku Shokin-zu* has an excessively prominent large area covered with thick gold pigment, which is thought to be a later addition and looks out of balance with the plants and birds in pale color and India ink. Since it was thought that, at the time of the original's creation, the gold area had looked more modest, so as to nicely complement the plants and birds, this reproduction was created with a smaller area covered with gold pigment thinner than in the status quo original.

As shown by these examples, the murals in Ninomaru-goten Palace are reproduced in full consideration of the skills and aesthetic values of the original painters beyond a time gap of 400 years. The completed reproductions, installed in place of the originals in the palace, play an important role in reviving those skills and aesthetic values and handing them down to the more remote future. We hope that this exhibition will raise your awareness of the historical and artistic significance of fine art reproduction.

(Shiho Nakano)

## **Nijo-jo Castle Painting Gallery : Winter Exhibition in 2022**

### **Celebrating the New Year: Pine, bamboo and plum**

In 1626, in the era of the third shogun Tokugawa Iemitsu (1604-1651), the Ninomaru-goten Palace of Nijo-jo Castle underwent major refurbishment in preparation for entertaining Emperor Gomizunoo (1596-1680). During the refurbishment project, murals were newly created as the main feature of interior decorations to make the rooms appear more brilliant. Some of those murals depict pine, bamboo and *ume* plum motifs.

This exhibition features murals portraying magnificent pine trees, bamboo forests inhabited by tigers, and *ume* plum blossoms and pine branches lightly coated in snow in early spring, selected from among the murals of Ninomaru-goten Palace.

### **Pine, bamboo and plum**

Pine trees maintain green leaves even in the depth of winter, while bamboos remain resilient and do not fade even under snow. *Ume* plum blossoms bud and come out amid the cold of winter. In China, the pine, the bamboo and the plum each have a long history as an auspicious motif for paintings, and the combination of these three motifs dates back roughly to the Southern Song period (1127–1279). In the beginning, the pine-bamboo-plum motif was sometimes depicted together with stones, water, orchids and other objects. However, it was gradually established as the Three Friends of Winter, which could endure winds, snow and the biting cold, based on *The Analects of Confucius*.

The concept of the Three Friends of Winter represents the ethical requirement for the integrity of noble persons, or more specifically, their full understanding of the true value of others based on their experience of overcoming hardship. It can be said that this implication of the motif in the original Chinese context differs from that in Japan.

In Japan, pine, bamboo and plum motifs introduced from China took root among the aristocracy as auspicious motifs around the Heian period (794–1185). These three motifs began to be used in combination by intellectuals when Zen Buddhism became popular around the Kamakura period (1185–1333). However, the pine-bamboo-plum motif started appearing in many paintings and craftworks as late as in the 18th century. It is thought that, around that time, this collective motif gradually began to be used by the general public in clothing, decorations, songs, *koto* music, etc. on such ritual occasions as the New Year and weddings, thereby taking root as an auspicious symbol or a bringer of good fortune, just as it is today.

Unlike in Japan, in China the motif of the pine, bamboo and plum had an ethical implication and was not used as

an auspicious symbol or bringer of good fortune. It can be said that in Japan this motif underwent independent development from the mid-Edo period to become Japanized.

Since the early-Edo-period Ninomaru-goten Palace murals depicting the pine-bamboo-plum motif preceded the widespread use of the Japanized version, they are thought to carry a strong ethical implication of Chinese origin.

### **[Pine]**

The pine is an evergreen plant, and large pine trees have a strong presence and great dignity. The pine motif embodies hopes for the longevity of people and organizations.

The Shikidai-no-ma in the Shikidai building at Ninomaru-goten Palace is decorated with the mural *Matsu-zu* (“Pines,” attributed to Kano Tan’yu [1602-1674] or Kano Sanraku [1559-1635] ). The Shikidai-no-ma was a place for visitors to meet *roju* (senior councilors of the Tokugawa shogunate) to explain the purposes of their visits and entrust their gifts for the shogun before meeting him in person in the Ohiroma.

In *Matsu-zu*, two pine trees with a strong, magnificent presence grow from the floor level to nearly reach the ceiling. With few other objects depicted on the gilt ground, the pine trees occupy a large part of the wall surface while maintaining a subtle balance between their twisting trunks, branches and leaves. The areas above the *nageshi* (horizontal beams) in the east, west and south are also decorated with the pine motif so that the room appears to be surrounded by pine trees in the four directions.

The majestic depiction of pine trees gives the interior space a solemn atmosphere. Visitors met *roju* in a pine forest, magnificently portrayed.

### **[Bamboo]**

The bamboo is a fast-growing evergreen plant with roots expanding widely, being sufficiently resilient and sturdy to endure wind and snow. Because of its great vitality, it has been viewed as a symbol of fertility.

At Ninomaru-goten Palace, the most eye-catching depiction of bamboos is found together with tigers in the mural of the Tozamurai. The Tozamurai is the building with the widest area and the largest number of rooms at Ninomaru-goten Palace. With the Chokushi-no-ma, a meeting room for imperial messengers, at its northeast corner, the building was clearly divided into an area for court nobles and an area for samurai. The Tozamurai was the first building for visitors to step into after entering the palace through the entrance.

The motif of the bamboo and tiger was popular in Japan due to its relationship with Buddhist scriptures. The powerfully-growing bamboos among which tigers relax in *Chikurin Gunko-zu* (“Tigers in a Bamboo Forest” attributed to Kano Jinnojo [1583-1628] ) in the Tozamurai represent the vitality of the plants. Seen from bottom to top, the bamboos extend straight from the ground, disappear in gold clouds upward, reappear from the clouds above the *nageshi*, and disappear again in gold clouds higher above. The depiction of the bamboos seen between the clouds and piercing through the clouds adds a feeling of a great height to the mural. Bamboos are portrayed on all four sides of the Ichi-no-ma (First Room) to the San-no-ma (Third Room), including the areas above the *nageshi*, to make the entire space look like a bamboo forest.

Visitors waited together with the tigers among the bamboos growing into the sky for their meetings with the shogun.

### **[Plum]**

Introduced from China, the *ume* plum was viewed as a symbol of wealth and elegance in Japan. It is said that nobles in the Heian period learned Chinese grace by appreciating *ume* plum blossoms.

At Ninomaru-goten Palace, the plum motif is found together with the pine and the bamboo in the large alcove

in the Ichi-no-ma (First Room) of the Kuroshoin. The Kuroshoin, formerly called the “Kohiroma,” was used for meetings between the shogun and especially important visitors. It is said that the Kuroshoin was designed to demonstrate the dignity of the shogun while giving visitors a feeling of peace and affinity.

Compared with the murals of the Ohiroma and the Shikidai-no-ma, which mainly portray intimidatingly gigantic pine trees, the mural *Matsu Shibagaki Kincho-zu* (“Pine, Brushwood Fence and Birds,” attributed to Kano Naonobu [1607-1650] ) in the large alcove in the First Room of the Kuroshoin looks as if it captures a moment in a natural landscape. The snow on the brushwood fence, painted in silver, has now discolored and looks black. However, it surely looked silvery in the original condition. The pine tree is also coated lightly in snow, with a jay and a *shima-hiyodori* (a kind of bulbul) perching on the tree. Near the pine tree, a plum tree is budding and blossoming inconspicuously. On the wall to which staggered shelves are attached, bamboos grow straight upward as if they are piercing through gold clouds. The skillful use of the motif of the pine, bamboo and plum allows the space to herald the arrival of spring.

Since this mural was created before the Japanization of the pine-bamboo-plum motif, it is thought that the use of that motif in the mural behind the seat of the shogun was intended to represent the “virtue of the noble man” to caution visitors to overcome adverse circumstances. In this special meeting room, visitors met the shogun against the background of the pine, bamboo and plum depicted in a tense atmosphere of freezing winter.

It is thought that the Edo-period painters portrayed pine trees, bamboos and *ume* plums in these Ninomaru-goten Palace murals with a sense that is different from ours today. What people in the early Edo period saw in those depicted plants probably differed from what we see there at present. We hope that this exhibition will bring you the joy of discovering a different aspect of the motif of the pine, bamboo and plum in celebration of the New Year.

(Junko Furiya)